

National
Gallery of Art

Film



Winter 20



Special Events 11

Abbas Kiarostami:
Early Films 19

Checkerboard Films on the American Arts:
Recent Releases 27

Displaced:
Immigration Stories 31

African Legacy:
Francophone Films 1955 to 2019 35

An Armenian Odyssey 43



Winter 2020 opens with the rarely seen early work of Abbas Kiarostami, shown as part of a complete retrospective of the Iranian master's legacy screening in three locations in the Washington, DC, area — the AFI Silver Theatre, the Freer Gallery of Art, and the National Gallery of Art. A tribute to Check-erboard Film Foundation's ongoing documentation of American artists features ten of the foundation's most recent films. *Displaced: Immigration Stories* is organized in association with *Richard Mosse: Incom- ing* and comprises five events that allow audiences to view the migrant crisis in Europe and the United States through artists' eyes. *African Legacy: Franco- phone Films 1955 to 2019* celebrates the rich tradition of filmmaking in Cameroon, Mauritania, Ivory Coast, Senegal, and Niger, including filmmakers such as Med Hondo, Timité Bassori, Paulin Soumanou Vieyra, Ousmane Sembène, Djibril Diop Mambéty, and Moustapha Alassane as well as new work by contemporary Cameroonian artist Rosine Mbakam. *An Armenian Odyssey*, organized jointly with Post- Classical Ensemble, the Embassy of Armenia, the National Cinema Center of Armenia, and the Freer Gallery, combines new films and recent restorations, including works by Sergei Parajanov, Kevork Mourad, Hamo Bek-Nazaryan, and Rouben Mamoulian, as well as musical events at Washington National Cathedral. The season also includes a number of special events and lectures; filmmaker presentations with Rima Yamazaki and William Noland; and recent documentaries such as *Cunningham*; *Leaving Home*, *Coming Home: A Portrait of Robert Frank*; *Museum Town*; *The Hottest August*; *Architecture of Infinity*; and *It Will Be Chaos*.



January

| | | | |
|----|-----|---------------|---|
| 4 | Sat | 2:00 4:00 | Kiarostami Shorts Program I (wb) p19 Kiarostami: A Wedding Suit (wb) p22 |
| 5 | Sun | 4:00 | Kiarostami: The Traveler (wb) p22 |
| 7 | Tue | 12:30 | Checkerboard Films: James Rosenquist Up Close (wb) p27 |
| 11 | Sat | 2:00 4:30 | Kiarostami: The Report (wb) p22 Kiarostami Shorts Program II (wb) p23 |
| 12 | Sun | 2:00 | Lines of Transmission: Cinema and Art History (wb) p11 |
| 14 | Tue | 12:30 | Checkerboard Films: Frank Stella Black Aluminum Copper; Cornell Tech: Architecture and Art (wb) p28 |
| 18 | Sat | 12:30 2:00 | Kiarostami: Tribute to Teachers; Case #1, Case #2 (wb) p23 Science Non-Fiction: The Intersection of Science and Documentary (wb) p11 |
| 19 | Sun | 4:00 | Displaced: Over; The Foreigner's Home (wb) p31 |
| 21 | Tue | 1:00 | Checkerboard Films: On the Wings of Brancusi (wb) p28 |
| 25 | Sat | 2:30 | Fire in the East; Leaving Home, Coming Home (wb) p12 |
| 26 | Sun | 4:00 | Displaced: Disintegration 93-96; No Data Plan (wb) p32 |

Until March, films are screened in the West Building Lecture Hall and the locations listed below due to renovations in the East Building. All events are free of charge, but please note that online reservations are required for screenings at the Embassy of France. Information regarding reservations is available on the embassy's website.

- Winter Locations**
East Building Auditorium, National Gallery of Art (eb)
West Building Lecture Hall, National Gallery of Art (wb)
Freer Gallery of Art (freer)
Embassy of France (france)

Films are shown in original formats whenever possible. Seating for all events is on a first-come, first-seated basis. Doors open thirty minutes before showtime. For more information, visit nga.gov/film, email film-department@nga.gov, or call (202) 842-6799.



Chez Jolie Coiffure p38

February

| | | | |
|----|-----|---------------|---|
| 1 | Sat | 12:00 2:00 | Renzo Piano — The Architect of Light (wb) p12 Displaced: The Wild Frontier (wb) p32 |
| 4 | Tue | 12:30 | Checkerboard Films: Eric Fischl: The Process of Painting; Carrie Mae Weems: Speaking of Art Lecture (wb) p29 |
| 8 | Sat | 2:30 | African Legacy: Muna Moto (wb) p35 |
| 9 | Sun | 4:00 | Displaced: Inventory; LOGBOOK SERBISTAN (wb) p32 |
| 15 | Sat | 2:00 | Screening Race in American Nontheatrical Film (wb) p13 |
| 16 | Sun | 4:00 | African Legacy: La Femme au couteau (wb) p36 |
| 18 | Tue | 7:00 | African Legacy: Afrique sur Seine; Samba le grand; The Return of an Adventurer (france) p36 |
| 22 | Sat | 2:00 4:00 | Learning from Buffalo (wb) p13 The World Must Be Measured by Eye (wb) p14 |
| 23 | Sun | 4:00 | African Legacy: Borom Sarret; La Noire de... (wb) p37 |
| 25 | Tue | 12:30 | Checkerboard Films: Jeff Koons: The Whitney Retrospective (wb) p29 |
| 29 | Sat | 1:00 3:30 | Armenian Odyssey: Kiev Frescoes; The Color of Pomegranates (freer) p43 Armenian Odyssey: Kevork Mourad's Four Acts for Syria; Hakob Hovnatanyan; Arabesques on the Pirosmani Theme (freer) p44 |

Until March, films are screened in the West Building Lecture Hall and the locations listed below due to renovations in the East Building. All events are free of charge, but please note that online reservations are required for screenings at the Embassy of France. Information regarding reservations is available on the embassy's website.

Winter Locations

East Building Auditorium, National Gallery of Art (eb)
West Building Lecture Hall, National Gallery of Art (wb)
Freer Gallery of Art (freer)
Embassy of France (france)

Films are shown in original formats whenever possible. Seating for all events is on a first-come, first-seated basis. Doors open thirty minutes before showtime. For more information, visit nga.gov/film, email film-department@nga.gov, or call (202) 842-6799.



March

| | | | |
|----|-----|--------------|--|
| 1 | Sun | 1:00 | Armenian Odyssey: Zangezur (freer) p44 |
| 3 | Tue | 7:00 | African Legacy: Le Franc; La petite vendeuse de soleil (france) p37 |
| 8 | Sun | 4:00 | African Legacy: Chez Jolie Coiffure; Two Faces of a Bamiléké Woman (eb) p38 |
| 14 | Sat | 2:00 | Armenian Odyssey: Tribute to Rouben Mamoulian; Love Me Tonight; Porgy and Bess (excerpts) (eb) p45 |
| 15 | Sun | 4:00 | The Hottest August (eb) p14 |
| 19 | Thu | 7:00 | African Legacy: Hyenas (france) p39 |
| 21 | Sat | 2:00 4:00 | Museum Town (eb) p15 African Legacy: Wend Kuuni (eb) p39 |
| 22 | Sun | 4:00 | Displaced: It Will Be Chaos (eb) p33 |
| 28 | Sat | 2:30 | Cunningham (eb) p15 |
| 29 | Sun | 4:00 | Architecture of Infinity (eb) p16 |

Until March, films are screened in the West Building Lecture Hall and the locations listed below due to renovations in the East Building. All events are free of charge, but please note that online reservations are required for screenings at the Embassy of France. Information regarding reservations is available on the embassy’s website.

- Winter Locations**
East Building Auditorium, National Gallery of Art (eb)
West Building Lecture Hall, National Gallery of Art (wb)
Freer Gallery of Art (freer)
Embassy of France (france)

Films are shown in original formats whenever possible. Seating for all events is on a first-come, first-seated basis. Doors open thirty minutes before showtime. For more information, visit nga.gov/film, email film-department@nga.gov, or call (202) 842-6799.



Special Events

Jan 12 – Mar 29

Lines of Transmission: Cinema and Art History

Richard I. Suchenski, speaker

Sun Jan 12 (2:00)

West Building Lecture Hall

In an illustrated talk, Richard I. Suchenski discusses the cinematic reworking of aesthetic currents, narrative structures, and iconographic patterns that have persisted throughout the history of art. *Lines of Transmission: Cinema and Art History* uses examples from films by Sergei Eisenstein, Andrei Tarkovsky, Michelangelo Antonioni, and other notable filmmakers together with paintings, sculpture, and graphic works from the collection of the National Gallery of Art. It highlights cinema's capacity to transform the energies of other art forms into an integrated audiovisual experience and the ways in which ambitious films have sustained and reinvigorated aesthetic traditions — even while disrupting more established forms of viewing. Suchenski is associate professor of film and electronic arts at Bard College. (Approximately 60 minutes)

Science Non-Fiction: The Intersection of Science and Documentary

William Noland in person

Sat Jan 18 (2:00)

West Building Lecture Hall



This program of short works by William Noland (son of American color field painter Kenneth Noland) sits at the intersection of art, science, and experimental documentary. "In my work in photography and video, I'm most interested in exploring forms of documentary that tap into raw, unfettered human emotion and behavior. As we better understand how our brains and emotions operate, vulnerabilities in this rapidly evolving environment increase, and we're entering the dark place that numerous twentieth-century writers, theorists, and scientists anticipated and feared," he says. Six short

films are screened: *Bicycle Day*, exploring the clinical use of LSD in dreamlike fashion using images drawn from news reports and controlled experimental studies (2016); *Apparatus Synapse*, conveying through neuroscience experiments the rhythms and patterns of thought and reaction (2016); *Oneiric*, observing individuals in coffee shops in thrall to their devices and asking the viewer to consider the nature of contemporary social interaction (2014); *Instruction Book on Self*, showing solitary characters delivering divergent narratives about the self (2019); *nix*, examining our dystopian present and uncertain future through the prism of big data, psychometrics, microtargeted surveillance, and techniques of persuasion (2018); and *Toxic Detroit*, in which the city's surreal industrial wasteland belies the optimism of Detroiters themselves (2012). (Total running time 100 minutes)

Leaving Home, Coming Home:

A Portrait of Robert Frank

preceded by **Fire in the East: A Portrait of Robert Frank**

Sat Jan 25 (2:30)

West Building Lecture Hall

An intimate view of his life and work at the time, *Fire in the East: A Portrait of Robert Frank* was the first documentary depiction of Robert Frank and includes many friends and colleagues such as Allen Ginsberg, Jonas Mekas, Rudy Wurlitzer, and others. (Philip Brookman and Amy Brookman, 1986, 28 minutes)

A cinema verité sketch moving between New York and Nova Scotia, *Leaving Home, Coming Home* captures Robert Frank (who died in 2019) reflecting on a life of image-making as he revisits places where he lived and worked. Though completed fifteen years ago, this first feature-length film about the Swiss-American photographer was only recently released in the United States. "Frank is entirely open and demythologizing about his images and films, marriage and family, as well as the profound wellsprings of loneliness and loss that have underpinned his work." — Gareth Evans (Gerald Fox, 2005, 85 minutes)

Renzo Piano — The Architect of Light

Sat Feb 1 (12:00)

West Building Lecture Hall

Celebrated Spanish director Carlos Saura captures the genius of one of the most famous Italian architects, Renzo Piano, during the design and construction of the Botín Center in Santander, Spain. The story becomes a reflection on Piano's creative process and on the synergetic relationship between architecture and cinema. (Carlos Saura, 2018, subtitles, 80 minutes)

Screening Race in American Nontheatrical Film

Allyson Nadia Field and Marsha Gordon, speakers

Sat Feb 15 (2:00)

West Building Lecture Hall

This program showcases a selection of 16 mm shorts produced between the 1940s and 1970s that engage with ideas about race, identity, and community outside mainstream theatrical cinema. Selections include educational films, home movies, industry and government films, student films, and anthropological films. From one of the earliest known film representations of a Japanese American cultural movement in the post-World War II era, to a Charles and Ray Eames film about the Day of the Dead, to a portrait of a young African American high schooler living in the Watts neighborhood of Los Angeles on the cusp of the 1965 rebellion, these films portray the lives of those who were mostly excluded from the commercial Hollywood movies of the same period. Allyson Nadia Field and Marsha Gordon, coeditors of *Screening Race in American Nontheatrical Film* (Duke University Press, 2019), present the works. (Approximately 130 minutes)

Learning from Buffalo

Rima Yamazaki in person

Sat Feb 22 (2:00)

West Building Lecture Hall



Buffalo, New York, is home to a number of architectural masterpieces, including Louis Sullivan's Guaranty Building and Frank Lloyd Wright's Darwin D. Martin House. Architecture is embraced as a treasure, but it can also be a burden to a city. Like many other American cities, Buffalo has suffered from economic downturn during recent decades. Moving back and forth between architectural documentation, historical testimony, and interviews with Buffalo residents, filmmaker Rima Yamazaki depicts many dimensions in her observational survey of architecture and cityscape in this prominent postindustrial American town. (Rima Yamazaki, 2018, 100 minutes)

The World Must Be Measured by Eye

Rima Yamazaki in person

Sat Feb 22 (4:00)

West Building Lecture Hall



Artist Ellen Altfest is known for methodically layered still-life paintings in which she renders every detail of her subjects on a one-to-one scale. Through studying Altfest's meticulous, repetitive, and painstaking creative process, *The World Must Be Measured by Eye* examines the acts of creation and of seeing. The film also explores the border between representation and abstraction as the painter's extreme realism and careful composition push her paintings to that boundary. (Rima Yamazaki, 2019, 65 minutes)

The Hottest August

Sun Mar 15 (4:00)

East Building Auditorium



A ciné-essay with unique depictions of New York's outer-borough neighborhoods, *The Hottest August* was filmed during repeat visits to numerous denizens and their families over the course of one month, August 2017. That August was a scorcher, heavy with

tension — there were rising anxieties over everything from escalating rents to marching white nationalists to incessant news stories about wildfires and hurricanes on America's coasts. The film's focus pivots on the question of Earth's future: namely, where do we go from here? Offering a mirror onto a society seemingly on the verge of devastation, *The Hottest August* "is resplendent when it comes to showing people of all walks of life co-existing in the same place and offering hope in demonstrating how our ability to think differently from one another can be seen as a unifying force." — Stephen Saito (Brett Story, 2019, 94 minutes)

Museum Town

Sat Mar 21 (2:00)

East Building Auditorium

The Massachusetts Museum of Contemporary Art (MASS MoCA) — housed in a huge converted nineteenth-century factory complex in North Adams — is one of the principal centers for contemporary visual and performing art in the United States. *Museum Town* tells a story of North Adams and MASS MoCA: the spirit, risks, and expectations that went into making it work and the capacity for art to generate cultural and economic rebirth. The film features original music by John Stirratt and Wilco and appearances by artists ranging from James Turrell to Bill T. Jones. (Jennifer Trainer, 2019, 76 minutes)

Cunningham

Sat Mar 28 (2:30)

East Building Auditorium



A new documentary about the groundbreaking choreographer Merce Cunningham focuses on his creative progression during the critical decades of the 1940s through the 1970s. The film depicts his early years as a striving artist in postwar New York and his rise as one of the world's most visionary interpreters of dance. Cunningham, who was intrigued by the capacity of random phenomena to express movement, has also been associated with major twentieth-century artistic trends. The film includes some never-before-seen material and rediscovered footage. (Alla Kovgan, 2019, 93 minutes)

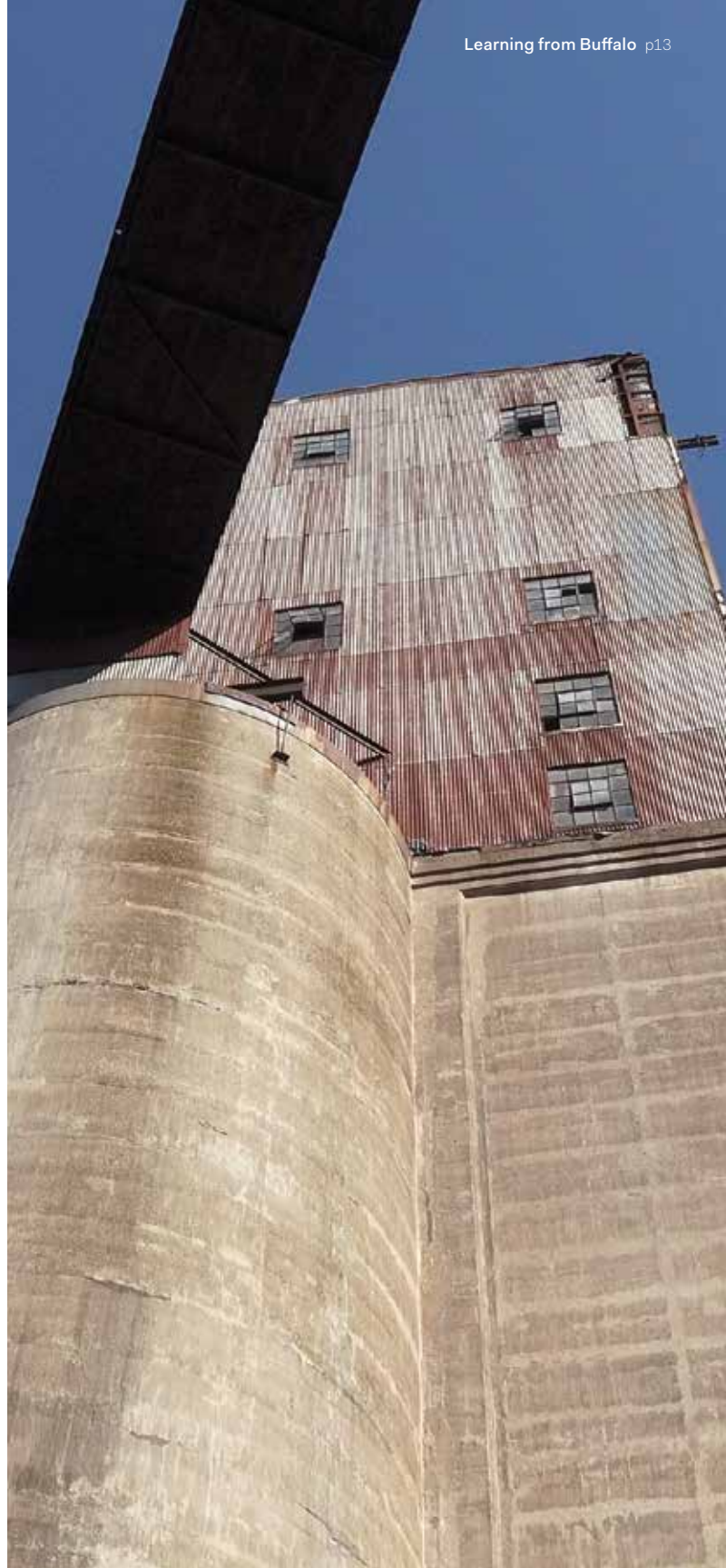
Architecture of Infinity

Sun Mar 29 (4:00)

East Building Auditorium



Swiss filmmaker Christoph Schaub's unusual, poetic, and visually stunning survey of contemporary sacred spaces and church buildings considers the work of architects Peter Zumthor, Peter Märkli, and Álvaro Siza Vieira; artists James Turrell and Cristina Iglesias; and percussion virtuoso Jojo Mayer. Making a case for a spiritual life in architecture (and other arts), the film also relates the spaces on view to the natural world. The faintly floating cinematography suggests an otherworldliness, and Schaub turns his film into a personal journey through his earlier life, when his fascination with architecture began. (Christoph Schaub, 2018, 86 minutes)





Abbas Kiarostami: Early Films

Jan 4 – 18

Iranian filmmaker Abbas Kiarostami is celebrated as one of the greatest moving-image artists of the last century. His early films — frequently overshadowed by his later work and rarely exhibited — are wise, restrained, often playful, and display a singular humanistic perspective. As a skilled young graphic designer and photographer, Kiarostami joined the nascent film unit of the cultural nonprofit agency known as Kanoon (Institute for the Intellectual Development of Children and Young Adults), where he learned the craft of documentary storytelling and developed the remarkable techniques and themes that would characterize his later career. Despite the strict censorship of this period, Kiarostami, who worked independently, managed to reveal a highly diversified and multifaceted Iranian society in his films.

The National Gallery of Art is pleased to join the Freer Gallery of Art and the American Film Institute in presenting a complete retrospective of Kiarostami's work. Most of the films in the Gallery's program, largely produced before the 1979 Islamic Revolution, have now been restored. Special thanks to Janus Films and to L'Immagine Ritrovata Film Restoration and Conservation Laboratory, Bologna.

Kiarostami Shorts Program I

Sat Jan 4 (2:00)

West Building Lecture Hall

The opening program consists of six early shorts: *The Bread and Alley*, a tale of a boy's distressing encounter with a dog choreographed to a version of The Beatles' *Ob-La-Di, Ob-La-Da* (1970, 12 minutes); *Breaktime*, exploring the aftermath of shattering a window during school recess (1972, 15 minutes); *So Can I*, an experiment in combining live action and animation (1975, 4 minutes); *Two Solutions for One Problem*, presenting two schoolboys' differing views of a dilemma involving a borrowed book with a torn cover



(1975, 5 minutes); *The Colors*, a whimsical tutorial for children discovering the colors of the spectrum (1976, 16 minutes); and *How to Make Use of Leisure Time*, a witty instructional guide on repainting and restoring old doors (1977, 18 minutes). (Total running time 70 minutes)

A Wedding Suit

Sat Jan 4 (4:00)

West Building Lecture Hall

This caper tale featuring three adolescents who “borrow” a bespoke suit for a special occasion from a tailor’s shop (where one of them is apprenticing) is not only a charming comedy but also a shrewd social critique. Though a minor work in Kiarostami’s oeuvre, *A Wedding Suit* anticipates a number of his later motifs — social mobility, moral ambiguity, and a natural empathy for struggling children. (1976, subtitles, 59 minutes)

The Traveler

Sun Jan 5 (4:00)

West Building Lecture Hall



The Traveler’s young hero sets up an impromptu portrait studio to finance his bus ticket to a soccer game, duping his unsuspecting clients by neglecting to load film into the camera. “A predilection for single-minded protagonists, a contemptuous regard for Iran’s capital, Tehran, and a stark, observational visual sense — all are in evidence across the film’s succinct 70-odd minutes.” — Jordan Cronk (1974, subtitles, 74 minutes)

The Report

Sat Jan 11 (2:00)

West Building Lecture Hall

Kiarostami’s overlooked first feature *The Report* tracks a week in the life of a young government worker — a tax collector named Mohammad Firouz Kouhi. During this short time span, he faces eviction, is accused of asking for bribes, and has a life-altering quarrel with his wife. Ever disciplined, Kiarostami allows these events to play out with a clarity that probes the human condition. The film’s location shooting paints a subdued portrait of prerevolutionary Tehran. (1977, subtitles, 109 minutes)

Kiarostami Shorts Program II

Sat Jan 11 (4:30)

West Building Lecture Hall



The second program of shorts consists of *Orderly or Disorderly*, presenting behavior on a playground, in a bus, and finally in the chaotic traffic of Tehran filmed twice — once orderly and then disorderly — though with a distinctive fateful twist (1981, 17 minutes); *The Chorus*, a reflection on the contrasts of silence and sound, youth and age, solitude and camaraderie (1982, 17 minutes); *Solution*, Kiarostami’s witty variation on a road movie, shot in a mountainous setting and accompanied by a stirring score (1978, 11 minutes); and *Toothache*, a dentist’s discussion of oral hygiene conflicting with young Mohammad’s life at home and school (1980, 26 minutes). (Total running time 71 minutes)

Case #1, Case #2

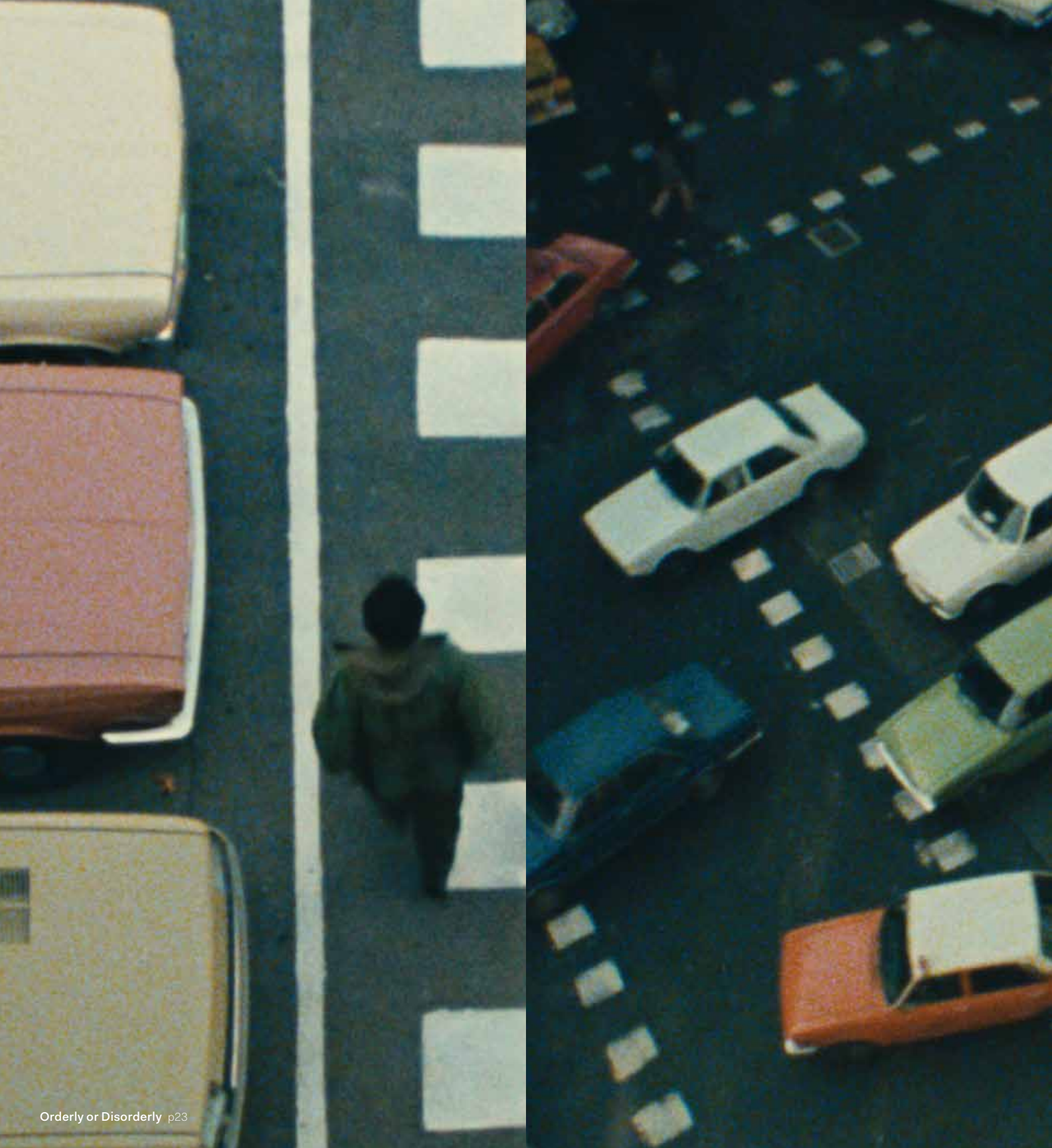
preceded by *Tribute to Teachers*

Sat Jan 18 (12:30)

West Building Lecture Hall

Tribute to Teachers, a sequence of interviews with Iranian schoolteachers, is in effect Kiarostami’s homage to the teaching profession. (1977, 17 minutes)

Completed during the period of the Iranian Revolution, *Case #1*, *Case #2* reflects on the consequences of compliance and resistance. Set in a boys’ school, the film depicts two dramatized versions of a class disciplinary problem. In one, a student reports a troublemaker; in the other, several different students refuse to rat on the wrongdoer. Kiarostami then shows his footage to a group of adult authority figures consisting of educators, politicians, and a few others and records their commentary. (1979, 47 minutes) (Total running time 64 minutes)





Checkerboard Films on the American Arts: Recent Releases

Jan 7 – Feb 25

Checkerboard Film Foundation is a nonprofit institution established in 1979 to document, through film and video, artists who have made unique and important contributions to American art, architecture, and design. Checkerboard's surveys examine such diverse subjects as contemporary artists like Kiki Smith, art historians like Vincent Scully, and individual structures including Jean Nouvel's Guthrie Theater in Minneapolis and the KieranTimberlake firm's Loblolly House on the Chesapeake Bay. This five-part series presents a few recent projects from Checkerboard, including new portraits of James Rosenquist and Frank Stella and a look at Cornell Tech, the graduate school for technology, engineering, and applied science on Roosevelt Island in New York City. Special thanks to Edgar Howard, president of Checkerboard Film Foundation.

James Rosenquist Up Close

Tue Jan 7 (12:30)

West Building Lecture Hall

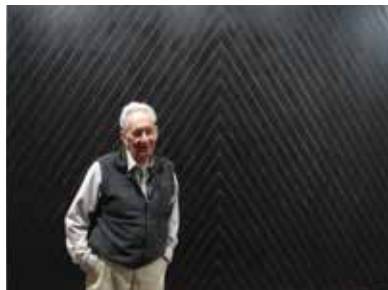


This film captures James Rosenquist, a leading figure in the pop art movement, sharing tales from his life in the art world in one of the final interviews before his death in 2017. The film follows the trajectory of his career from the early 1960s paintings depicting America's consumer culture, to his interests in politics and the environment, to his late kaleidoscopic depictions of the universe and space. (Edgard Howard and Susan Wald, 2019, 48 minutes)

Frank Stella Black Aluminum Copper
followed by **Cornell Tech: Architecture and Art**

Tue Jan 14 (12:30)

West Building Lecture Hall



Frank Stella, one of the enduring figures in mid-twentieth-century American painting, revisits the seminal paintings that were on display in an L&M Arts gallery retrospective. As Stella looks back on his practice and approaches to his art, several curators and historians — including Adam Weinberg, Alice Pratt Brown, and Ann Temkin — also reflect on his place in the history of American art. (Edgar Howard and Susan Wald, 2019, 24 minutes)

Cornell Tech, a new graduate school for technology, engineering, and applied science, opened its Roosevelt Island campus in New York City in 2017. Architects discuss their innovative spaces, connected by an open and public campus design. (Edgar Howard and Susan Wald, 2018, 31 minutes)

On the Wings of Brancusi

Tue Jan 21 (1:00)

West Building Lecture Hall

Romanian sculptor Constantin Brancusi had a lasting influence on a generation of American artists including Carl Andre, Lynda Benglis, Ellsworth Kelly, Richard Serra, Donald Judd, Martin Puryear, and others. *On the Wings of Brancusi* visits sites such as the Philadelphia Museum of Art's Brancusi gallery and his recreated studio at the Centre Pompidou in Paris and offers commentary from a range of curators and critics. (Edgar Howard and Susan Wald, 2018, 52 minutes)

Eric Fischl: The Process of Painting

followed by **Carrie Mae Weems: Speaking of Art Lecture**

Tue Feb 4 (12:30)

West Building Lecture Hall



Eric Fischl works in various media — paint, photography, and watercolor — while revealing his influences, including Auguste Rodin and Thomas Eakins. "I am interested in the relationship that a person has with their body... that's the thing I find the most compelling about watching people," he explains. This film is coproduced with the Pennsylvania Academy of the Fine Arts. (Edgar Howard, 2012, 38 minutes)

Based on a discussion by the noted American photographer and artist, *Carrie Mae Weems: Speaking of Art* reviews Weems's entire body of work, including the *Family Pictures and Stories* series, *The Kitchen Table Series*, *The Louisiana Project*, and much more. (Edgar Howard and Muffie Dunn, 2012, 29 minutes)

Jeff Koons: The Whitney Retrospective

Tue Feb 25 (12:30)

West Building Lecture Hall



As sculptor Jeff Koons and curator Scott Rothkopf walk through a Whitney Museum exhibition, comments from Adam Weinberg, Robert Storr, Michelle Kuo, and others form a dynamic exploration of Koons's practice. (Edgar Howard and Susan Wald, 2016, 54 minutes)



Displaced: Immigration Stories

Jan 19 – Mar 22

Displacement due to war, persecution, natural disasters, or political folly has been a reality for millions of the world's citizens for centuries. However, the current migrant crisis in Europe and the United States seems borne very directly of national policy decisions that have catalyzed a mass forced migration of people searching for very basic human requirements: clean water and air, a living wage, and freedom from tyranny. Programmed in conjunction with *Richard Mosse: Incoming* (currently installed in the East Building), this series highlights a selection of films by and about immigrants and asylum seekers, with unique voices from Bosnia, Eritrea, France, the Philippines, Syria, and the United States.

The Foreigner's Home

preceded by **Over**

Sun Jan 19 (4:00)

West Building Lecture Hall

In the short *Over*, a quiet London neighborhood is the site of what is presumably a crime scene. As events unfold in reverse order through a sequence of nine wide shots, tension suffuses the film — and an unforeseen reality becomes clear. (Jörn Threlfall, 2015, 14 minutes)

When writer Toni Morrison was invited to curate an exhibition at the Louvre in Paris in 2006, she created *The Foreigner's Home* — a reflective and interpretive exhibition and set of conversations with international artists about objects in the museum's renowned collections. The film combines exclusive and unreleased footage of the Nobel Laureate in dialogue with artists — including filmmaker Charles Burnett and musician Kendrick Lamar among many others — with extensive archival footage, music, and still images to present a series of candid and incisive exchanges about race, identity, “foreignness,” and the power of art. (Rian Brown and Geoff Pingree, 2018, 57 minutes)

No Data Plan

preceded by *Disintegration 93-96*

Discussion with Miko Revereza

Sun Jan 26 (4:00)

West Building Lecture Hall

The highly personal work of award-winning filmmaker Miko Revereza questions what it means to belong. His *Disintegration 93-96* is a frenetic collage of home movies that highlight his father's increasingly strained relationship to his immediate family, all living in the United States undocumented. (Miko Revereza, 2017, 6 minutes)

No Data Plan, Revereza's first feature, is a diaristic road movie captured in passenger-train interiors as the filmmaker travels from Los Angeles to New York City. Revereza "serves as the backdrop to this highly personal reflection on the experience of undocumented people in ICE-age America," according to Film at Lincoln Center's Art of the Real festival, one of the many places the film screened this year. (Miko Revereza, 2019, 70 minutes) *The screening at the Gallery is followed by a Skyped conversation with the artist, who recently chose to return to the Philippines.*

The Wild Frontier

Sat Feb 1 (2:00)

West Building Lecture Hall

"Our lives and our ways of looking at things are so stifled by information and its instant propagation that we can no longer see what's real. That stifled state has become our reality." — Nicolas Klotz

Now demolished, the jungle in Calais, France — a temporary complex of tents and abodes that housed upward of 12,000 displaced persons — is the setting for this sensitive and absorbing portrait of a place and its inhabitants. The film features testimonials and reflections from migrants forced into the camp on the border of Europe, one of the physical locations in Richard Mosse's *Incoming*. (Nicolas Klotz and Élisabeth Perceval, 2017, subtitles, 225 minutes)

LOGBOOK SERBISTAN

preceded by *Inventory*

Sun Feb 9 (4:00)

West Building Lecture Hall



Known for his development of the docudrama — a mode of documentary filmmaking that actively eschews objectivity — Bosnian

filmmaker Želimir Žilnik has trained his lens on the everyday plight of ordinary people since the 1960s. Žilnik's 1970s short film *Inventory* (*Inventur - Metzstrasse 11*), a portrait of several tenants "from elsewhere" living in a housing complex in Munich, precedes the feature. (Želimir Žilnik, 1975, subtitles, 9 minutes)

LOGBOOK SERBISTAN relates stories of several young migrants and asylum seekers housed in refugee centers in Serbia. Following dramatic flights from the war and destitution gripping their homelands in North Africa and the Middle East, they are each forced to negotiate complex new ways of living. (Želimir Žilnik, 2015, subtitles, 94 minutes)

It Will Be Chaos

Lorena Luciano and Filippo Piscopo in person

Sun Mar 22 (4:00)

East Building Auditorium



It Will Be Chaos unfurls between Italy and the Balkan corridor against a background of the darkest European migrant crisis since World War II. Five years in the making, the cinema vérité documentary tracks two refugee stories — that of Aregai, an Eritrean shipwreck survivor fleeing his country's dictatorship, and that of Wael, who is about to embark on a life-threatening expedition to bring his Syrian wife and four children to safety in Germany. The film captures the mounting tensions between the newcomers and locals. *It Will Be Chaos* received a 2019 Emmy Award for best current affairs documentary. (Lorena Luciano and Filippo Piscopo, 2019, 93 minutes) *Special thanks to HBO Documentary Films.*



African Legacy: Francophone Films 1955 to 2019 Feb 8 – Mar 21

The first installment in an annual program focusing on African cinema through historical and contemporary lenses, this series brings together fourteen films offering a range of interpretations of the culture of French-speaking Africa and the African diaspora. The films tell the stories of artisans, musicians, storytellers, and much more, all of which confront the colonial accounts of African legacy and invention. A number of them have recently been preserved or restored. Three events take place at the Embassy of France in Washington, DC. Special thanks to the embassy, La Cinémathèque Afrique de l'Institut Français, and the Cultural Services of the French Embassy. **Registration is required for events at the Embassy of France: frenchculture.org.**

Muna Moto

Sat Feb 8 (2:30)

West Building Lecture Hall



An early fiction feature from Cameroon, Jean-Pierre Dikongué-Pipa's *Muna Moto* is a stunning Romeo-and-Juliet saga. N'gando wishes to marry N'domé, but her family expects the traditional wedding offering. Sadly, N'gando is poor and unable to realize this customary duty. N'domé, meanwhile, is bearing his child and, according to village tradition, she must take a husband who can afford to support her. When the villagers decide on N'gando's uncle, the story takes a downward turn. "Of course, *Muna Moto* is not just a polemic against the dowry system but also and perhaps mainly

an essay about power in Black Africa." — Guy Hennebelle (Jean-Pierre Dikongué-Pipa, 1975, subtitles, 89 minutes) *Restored in 2019 by The Film Foundation's World Cinema Project at L'Immagine Ritrovata with funding from the George Lucas Family Foundation.*

La Femme au couteau

Introduced by Aboubakar Sanogo

Sun Feb 16 (4:00)

West Building Lecture Hall



In Timité Bassori's film from the 1960s, Freudian psychology is introduced into an African tale. A young man from Ivory Coast returns home after a long time in Europe. Traumatized, he has to readjust to his own society and to his own sexual inhibitions, made manifest by a dream about a woman brandishing a knife. This alienating nightmare prevents him from having normal relations. As he turns to provincial healers, he discovers he's wedged between traditional values and modernity. (Timité Bassori, 1969, subtitles, 77 minutes) *Restored in 2019 by The Film Foundation's World Cinema Project.*

The Return of an Adventurer

preceded by **Afrique sur Seine** and **Samba le grand**

Introduced by Aboubakar Sanogo

Tue Feb 18 (7:00)

Embassy of France

The pre-independence *Afrique sur Seine* explores the lives of Africans living in Paris, its poetic voiceover evoking the many uncertainties about identity that plagued students in a colonialist era. (Paulin Soumanou Vieyra and Mamadou Sarr, 1955, subtitles, 21 minutes)

Samba le grand's colorful stop-motion puppets relate an African folktale about a would-be conqueror who meets his match in a female potentate. (Moustapha Alassane, 1977, subtitles, 14 minutes)

A pioneer of the cinema of Niger, Alassane was known for playful satire and piercing observations on contemporary African life. In *The Return of an Adventurer*, a man coming back to his home village from America bears gifts of cowboy outfits for his friends. A mock-ruthless Western movie ensues, scorning contemporary values and consumerism and poking fun at the filmmaker's own postcolonial peers. (Moustapha Alassane, 1966, subtitles, 34 minutes) *Registration is required for events at the Embassy of France: frenchculture.org.*

La Noire de...

preceded by **Borom Sarret**

Sun Feb 23 (4:00)

West Building Lecture Hall

Borom Sarret, made on a shoestring budget using a secondhand 16 mm camera and donated stock, is a beautiful short story about a horse-drawn cart driver who refuses to charge his passengers for rides and, on the surface, seems to lack the skill necessary to run a business. (Ousmane Sembène, 1963, subtitles, 18 minutes)

Ousmane Sembène's debut feature *La Noire de...*, the first work by an African filmmaker to be seen widely in the West, adapts Sembène's own short story, a contemporary tale of a naïve young woman lured to France by a white couple who enslave her as their domestic. Poetically evoking the Nouvelle Vague in style, *La Noire de...* seems both real and illusory, "a seminal work, a revealing and richly metaphoric perspective on a never-before-seen Africa...."

Fifty years after its initial screenings, it remains a gorgeous, shocking, and an of-the-moment African story." — Samba Gadjigo (Ousmane Sembène, 1966, subtitles, 80 minutes) *Restored by Cineteca di Bologna, L'Immagine Ritrovata in association with the Sembène Estate, Institut national de l'audiovisuel, Éclair Laboratories, and the Centre National de la Cinématographie.*

Le Franc

followed by **La petite vendeuse de soleil**

Tue Mar 3 (7:00)

Embassy of France

In *Le Franc*, down-on-his-luck musician Marigo buys a lottery ticket and glues it to his door, eager to show his annoying landlady that he might one day have some rent money. When he gets lucky and wins, Marigo has to detach his door and carry it miles across Dakar to claim the prize. "Played with slapstick gusto by Dieye Ma Dieye, Marigo is a kind of everyman, a West African equivalent of Charlie Chaplin's Little Tramp." — New York African Film Festival (Djibril Diop Mambéty, 1994, subtitles, 45 minutes)

Both *Le Franc* and *La petite vendeuse de soleil* are modest stories of present-day urban Africans, part of Djibril Diop Mambéty's series, *Histoires de petites gens*. In what would be his final unfinished work (completed after his death by a group of friends, relatives, and collaborators with no funding), *La petite vendeuse* portrays the only young girl who dares to sell newspapers on the street, struggling to overcome hurdles in pursuit of a better life. "It features actors ravaged by alcohol abuse, and even corrupt police officers portrayed in a sympathetic light... a hymn to the courage of street children." — Sada Niang (Djibril Diop Mambéty, 1999, subtitles, 45 minutes) *Registration is required for events at the Embassy of France: frenchculture.org.*

Chez Jolie Coiffure

followed by **Two Faces of a Bamiléké Woman**

Sun Mar 8 (4:00)

East Building Auditorium



Cameroon-born Rosine Mbakam's feature documentary *Chez Jolie Coiffure* is a graceful chamber piece shot in a tiny hair salon in Brussels. Managed by the charismatic but undocumented Sabine, Jolie Coiffure is a hub for West African women — many, like Sabine, are from Cameroon. She recruits for a tontine (an investment scheme that pays members an annuity), organizes lodging for women lacking papers, and, in quieter moments, recounts her own harrowing journey to Belgium. Though she has created a home, Sabine remains an outsider and locals often stop to gape. (Rosine Mbakam, 2019, subtitles, 70 minutes)

In *Two Faces of a Bamiléké Woman*, Mbakam returns to her mother's village in Cameroon. She wants to introduce her young son to the family, but even more, she wants deeper knowledge of her past and speaks at length with her mother and the other village women. Mama Bamiléké talks about traditional life, her own arranged marriage, and the robust and bolstering alliance of local women. (Rosine Mbakam, 2017, subtitles, 76 minutes)

Hyenas

Thu Mar 19 (7:00)

Embassy of France



Senegalese master Djibril Diop Mambéty's *Hyenas* is a satirical adaptation of Friedrich Dürrenmatt's play *The Visit*. A newly wealthy woman returning to her desert village proposes a deal to the citizenry: she will give the village her fortune in exchange for the murder of the local man who, years earlier, seduced her and abandoned her with a child. Mambéty said, "My task was to identify the enemy of humankind: Money... I think my target is clear." (Djibril Diop Mambéty, 1992, subtitles, 110 minutes) *Registration is required for events at the Embassy of France: frenchculture.org.*

Wend Kuuni

Sat Mar 21 (4:00)

East Building Auditorium

A parable of precolonial Africa, *Wend Kuuni* recounts the saga of a mute and famished youth who, abandoned in the bush, is discovered and raised with tender compassion by the Mossi tribe. "*Wend Kuuni* not only shows the tragedy that renders the boy mute but also uses another tragedy to restore his speech and open him to society, to whom he then relates the experience. In simple oral narrative, this could take the form of linear structuring, but in its cinematic rendering, episodic sequential units introduce three stories that merge into one." — Nwachukwu Frank Ukadike (Gaston Kaboré, 1982, subtitles, 75 minutes) *Special thanks to Cinémathèque Royale de Belgique.*





An Armenian Odyssey

Feb 29 – Mar 14

In collaboration with the Freer Gallery of Art, Post-Classical Ensemble, the Embassy of Armenia, and the National Cinema Center of Armenia, this cycle of short and feature-length films is presented as part of a celebration of Armenian music, art, and history occurring simultaneously at several Washington institutions. Special thanks to the Embassy of Armenia and PostClassical Ensemble.

The Color of Pomegranates

preceded by **Kiev Frescoes**

Sat Feb 29 (1:00)

Freer Gallery of Art



Preceding the feature is the American premiere of a restored short film by Parajanov, *Kiev Frescoes*, composed of outtakes from an uncompleted film project. (Sergei Parajanov, 1966, 13 minutes)

The Color of Pomegranates is Sergei Parajanov's masterpiece, a dreamlike kinetic pictograph based on the life and writings of the eighteenth-century Armenian poet and troubadour Sayat Nova. Mingling tableaux, ritual, metaphor, music, and poetry, the

film attempts to recount the poet's inner life while following his story from childhood through death, incorporating a tradition of Armenian miniature painting in the telling. The powerful imagery and expressive music aroused controversy when the film was first released in the USSR. (Sergei Parajanov, 1969, subtitles, 75 minutes) *Commentary by Levon Abrahamyan, Joseph Horowitz, Peter Rollberg, and Daniel Bird.*

Kevork Mourad's Four Acts for Syria

followed by **Hakob Hovnatanyan and Arabesques on the Pirosmani Theme**

Sat Feb 29 (3:30)

Freer Gallery of Art

Four Acts for Syria is "an animated film created with my film partner, Waref Abu Quba, who left Syria when the war started. Many of my ideas were inspired by my grandparents' and parents' stories, who told of living in a time in which Jews, Muslims and Christians lived together in Syria—in Qameshli, in Aleppo, and in Damascus. This film, created through the Robert Bosch Stiftung prize, is an homage to the country that was home to three generations of my family—refugees of the Armenian genocide—and to the culture that has most inspired my art and aesthetic... with a soundtrack by Kinan Azmeh and Zulal, the Armenian a cappella trio, and a poem written and recited by Raed Wahesh." — Kevork Mourad (*Kevork Mourad*, 2019, 14 minutes)

Following *Four Acts for Syria* is the American premiere of two restored shorts by Sergei Parajanov: *Hakob Hovnatanyan* about the nineteenth-century portrait painter Hovnatanyan, known as the "Raphael of Tiflis" (1967, 10 minutes) and *Arabesques on the Pirosmani Theme* about Georgian outsider artist Niko Pirosmani (1985, 21 minutes). (Total running time 45 minutes) *Commentary by Kevork Mourad, Levon Abrahamyan, and Daniel Bird.*

Zangezur

Introduced by Peter Rollberg

Sun March 1 (1:00)

Freer Gallery of Art



Hamo Bek-Nazaryan is known as the father of Armenian cinema—he stands with Sergei Eisenstein, Vsevolod Pudovkin, and Alexander Dovzhenko in the history of film. He was a popular actor in

prerevolutionary Russian film as well as a founder of the Hayfilm (Armenfilm) studio in Yerevan. His vivid late 1930s sound film *Zangezur* is a chronicle of the 1920s civil war in Armenia, depicting efforts by the Bolsheviks in the mountainous Zangezur region to defeat the Dashnaks, the region's counterrevolutionary rulers. *Zangezur* was a trendsetter for the Armenian revolutionary drama, and the soundtrack by Aram Khachaturian features folkloric songs, a march, and two beautifully lyrical interludes. (Hamo Bek-Nazaryan, 1938, subtitles, 89 minutes)

Tribute to Rouben Mamoulian

Love Me Tonight

followed by excerpts from **Porgy and Bess**

Sat Mar 14 (2:00)

East Building Auditorium



Armenian Rouben Mamoulian was born in the Georgian capital of Tiflis and trained at the Moscow Art Theater under Eugene Vakhtangov. Arriving in New York after stints in Paris and London, he fashioned a newly integrated musical theater, directing a dramatized version of Edwin DuBose Heyward's novel *Porgy* and George Gershwin's operatic *Porgy and Bess*, followed by *Oklahoma!* and *Carousel*. As a Hollywood film visionary, Mamoulian relentlessly experimented, and his *Love Me Tonight* is a singular "musical film," a send-up of the film musicals of Ernst Lubitsch. With its Rodgers and Hart score, the delightful fantasy (starring Maurice Chevalier, Jeanette MacDonald, and Myrna Loy) uses lyrics to advance the storytelling while camera shots and sounds together take on the beat. (Rouben Mamoulian, 1932, 104 minutes) *Commentary by Joseph Horowitz, Milena Oganessian, and Kurt Jensen.*



Index

- Afrique sur Seine 36
Apparatus Synapse 12
Arabesques on the Pirosmanni Theme 44
Architecture of Infinity 16
Bicycle Day 12
Borom Sarret 37
The Bread and Alley 19
Breaktime 19
Carrie Mae Weems: Speaking of Art Lecture 29
Case #1, Case #2 23
Chez Jolie Coiffure 38
The Chorus 23
The Color of Pomegranates 43
The Colors 22
Cornell Tech: Architecture and Art 28
Cunningham 15
Disintegration 93-96 32
Eric Fischl: The Process of Painting 29
Fire in the East: A Portrait of Robert Frank 12
The Foreigner's Home 31
Four Acts for Syria 44
Frank Stella Black Aluminum Copper 28
Hakob Hovnatanyan 44
The Hottest August 14
How to Make Use of Leisure Time 22
Hyenas 39
Instruction Book on Self 12
Inventory 32
It Will Be Chaos 33
James Rosenquist Up Close 27
Jeff Koons: The Whitney Retrospective 29
Kiarostami Shorts Program I 19
Kiarostami Shorts Program II 23
Kiev Frescoes 43
La Femme au couteau 36
La Noire de... 37
La petite vendeuse de soleil 37
Learning from Buffalo 13
Leaving Home, Coming Home: A Portrait of Robert Frank 12
Le Franc 37
Lines of Transmission: Cinema and Art History 11
LOGBOOK SERBISTAN 32
Love Me Tonight 45
Muna Moto 35
Museum Town 15
nix 12
No Data Plan 32
Oneiric 12
On the Wings of Brancusi 28
Orderly or Disorderly 23
Over 31
Porgy and Bess 45
Renzo Piano — The Architect of Light 12
The Report 22
The Return of an Adventurer 36
Samba le grand 36
Science Non-Fiction: The Intersection of Science and Documentary 11
Screening Race in American Nontheatrical Film 13
Solution 23
Toothache 23
Toxic Detroit 12
The Traveler 22
Tribute to Teachers 23
Two Faces of a Bamiléké Woman 38
Two Solutions for One Problem 19
A Wedding Suit 22
Wend Kuuni 39
The Wild Frontier 32
The World Must Be Measured by Eye 14
Zangezur 44

Until March, films are screened in the West Building Lecture Hall and the locations listed below due to renovations in the East Building. All events are free of charge, but please note that online reservations are required for screenings at the Embassy of France. Information regarding reservations is available on the embassy's website.

Winter Locations

- East Building Auditorium, National Gallery of Art (eb)
- West Building Lecture Hall, National Gallery of Art (wb)
- Freer Gallery of Art (freer)
- Embassy of France (france)

Films are shown in original formats whenever possible. Seating for all events is on a first-come, first-seated basis. Doors open thirty minutes before showtime. For more information, visit nga.gov/film, email film-department@nga.gov, or call (202) 842-6799.

Image credits
Cover, p14 (bottom): Grasshopper Film; inside front cover, p39, pp40 – 41: Metrograph Pictures; p2, 4, 18, 20 – 25, 42, 43 (top): Janus Films; p6, 34, 38: Icarus Films; p8, 43 (bottom): National Cinema Center of Armenia; p10: Grange Communications Inc./Photofest; p11: William Noland; p13, 14 (top), 17: Rima Yamazaki; p15: Magnolia Pictures; p16: Christopher Schaub; p26: Carrie Mae Weems; p27 – 29: Checkerboard Film Foundation; p30: Video Project; p32: Želimir Žilnik; p33, 46: HBO Documentary Films; p35, 36: The Film Foundation; p45: Paramount Pictures/Photofest; inside back cover: Jörn Threlfall/Lenaray Films Ltd.

Cover
The Hottest August p14



National
Gallery of Art

Film



Winter 20